

Lisbeth

A shimmering all-italic trailblazer with
a sociable voice and twisting display.

DESIGNED BY

Louisa Fröhlich

YEAR

2017

Louisa Fröhlich's Lisbeth's is the charming all-italic trailblazer that handles branding and text with internal vividness. With no roman style, it's an italic-only family whose creation was guided by imagination instead of restrictive writing tools.

Some type families aren't sure what they want Lisbeth proceeds with the utmost confidence on its own terms, it's a feisty three-dimensional thespian amidst the cast of straitlaced characters you're used to.

With branding and magazine usage in mind, Lisbeth addresses the distinct challenges of text and display in a characterful way. The curves of the text weights show a soft angularity, emphasising the handwritten quality and the subtle twist inside the letters. The stroke's carefully balanced contrast is more pronounced in the vibrant heavier weights but almost absent in the graceful structure of the thin weight. The angle of the letters is almost upright and the x-height is relatively large, so longer texts can be read comfortably and without effort.

Lisbeth is slightly condensed and so uses a smaller area to efficiently impart much information. So if a type design can be thought of as the clothing letters

wear, then Lisbeth is an energetic, freely flowing stroke wrapped around practical and efficient letter proportions. Another highlight of the type is the quirky high-contrast display style, easily catching every eye.

The design concept of the twisted stroke shows at the extreme here and makes the letters dance a little on the page. Even though the shapes behave wildly, every letter is carefully balanced in itself so that the rhythmic repetition of the letter shapes results in an even and harmonic total picture.

Lisbeth's five text weights (from thin to bold) perform excellently in text settings, and its funky display style amps up the internal shimmer within each glyph. It supports numerous languages (Latin-A extended) and comes with ligatures and contextual alternates to produce beautiful typography. The type set contains proportional lining and oldstyle figures, tabular figures, subscripts, superscripts, and fractions. The complete Lisbeth family font, along with our entire catalogue, has been optimised for today's varied screen uses and fascinating textual artistry.

STYLES

Thin

Light

Regular

SemiBold

Bold

Display

IT'S A SUNDAY KINDA LOVE

DO YOU REALLY NEED A TUTORIAL JUST TO MAKE CHOCOLATE CHIP COOKIES?

Gemütlichkeit

Chigüires y Papayes*

"You're going to need a bigger boat"

lemonade

1910 – Paris-Brest

soft angularity & subtle twist

un nuage duveteux

100% pure vegetarian organic food

Ukelele

Liberté

Zebra

Peří

Chocolate

Umělecký

DISPLAY REGULAR 55PT

Rhythm & Reaction

DISPLAY REGULAR 50PT

Rhythm & Reaction

DISPLAY REGULAR 45PT

Rhythm & Reaction

DISPLAY REGULAR 35PT

Rhythm & Reaction

DISPLAY REGULAR 30/36PT

‘Rhythm & Reaction’ gets under the skin of a British love affair with American jazz. Jazz first came to Britain as a visual and cultural style – rather than as a musical form, writes John L. Walters.

THIN 25/30PT

And now I was on my journey, in a pair of thick boots and with a hazel stick in my hand. Naturally,

LIGHT 25/30PT

I was on my journey, in a pair of thick boots and with a hazel stick in my hand. Naturally,

REGULAR 25/30PT

I was on my journey, in a pair of thick boots and with a hazel stick in my hand. Naturally,

SEMIBOLD 25/30PT

I was on my journey, in a pair of thick boots and with a hazel stick in my hand. Naturally,

BOLD 25/30PT

I was on my journey, in a pair of thick boots and with a hazel stick in my hand. Naturally,

DISPLAY 25/30PT

And now I was on my journey, in a pair of thick boots and with a hazel stick in my hand.

THIN 18/22PT

Whenever Henry Wilt took the dog for a walk, or, to be more accurate, when the dog took him, or, to be exact, when Mrs Wilt told them both to go and take themselves out of the house so that she could do her yoga exercises, he always took the same route. In fact

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THIN 10/13PT

As might have been foreseen, Franconia proved to be an excellent place in which to study the difficult family of flycatchers. All our common eastern Massachusetts species were present — the kingbird, the phoebe, the wood pewee, and the least flycatcher — and with them the crested flycatcher (not common), the olive-sided, the traill, and the yellow-bellied. The phoebe-like cry of the traill was to be heard constantly from the hotel piazza. The yellow-bellied seemed to be confined to deep and rather swampy woods in the valley, and to the mountain-side forests; being most numerous on Mount Lafayette, where it ran well up toward the limit of trees. In his notes, the yellow-belly may be said to take after both the least flycatcher and the wood pewee. His killic (so written in the books, and I do not know how to improve upon it)

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GERMAN 9/11PT

Im speziellen Sinn bezeichnet das Wort Sprache eine bestimmte Einzelsprache wie Deutsch, Japanisch oder Swahili etc. Die gesprochenen Sprachen der Menschheit werden gemäß ihrer genetischen Verwandtschaft in Sprachfamilien gegliedert. Jede einzelne Sprache wird dabei anhand der sogenannten Language Codes nach den ISO-639-Teilnormen international eindeutig klassifiziert. Von den heute rund 6500 gezählten Einzelsprachen – laut National Geographic Society seien 2005 weltweit sogar 6912 Sprachen aktiv verwendet worden [1] – sind mehr als die Hälfte vom Aussterben

PORTUGUESE 9/11PT

Linguagem pode se referir tanto à capacidade especificamente humana para aquisição e utilização de sistemas complexos de comunicação, quanto a uma instância específica de um sistema de comunicação complexo. O estudo científico da linguagem, em qualquer um de seus sentidos, é chamado linguística. Atualmente, entre 3000 e 6000 línguas são usadas pela espécie humana, e um número muito maior era usado no passado. As línguas naturais são os exemplos mais marcantes que temos de linguagem. Outros tipos de linguagem se baseiam na observação visual e

TURKISH 9/11PT

İnsanlar arasındaki anlaşmayı sağlayan bir araç olarak tanımlanabilir. Bu bağlamda dil, kelimelerden oluşan, yani vücut dili gibi sözlü olmayan iletişim biçimlerinin yanı sıra insanların en etkili iletişim şekli olan sözlü iletişimi tanımlar. Dil, ses dalgaları aracılığıyla akustik olarak ve kelimeler aracılığıyla veya işaret dilinde olduğu gibi işaretler aracılığıyla görsel olarak aktarılır ("İşaret dili" ile karşılaştırınız). Ayrıca dokunma vasıtasıyla dokunsal işaretlerle veya Lorm'lar aracılığıyla aktarılır. Birbirlerini görmeyen ve duymayan insanlar arasında yazı ile bir iletişim mümkündür

ICELANDIC 9/11PT

Mál er kerfi merkja, tákna, hljóða og orða sem notað eru saman til þess að lýsa hugtökum, hugmyndum, merkingum og hugsunum. Málfræðingar eru þeir sem að rannsaka mál, en í nútímanum var málfræði fyrst kynnt sem vísindagrein af Ferdinand de Saussure. Þeir sem að tala mál, eða nota það á annan hátt, eru taldir með sem hluti af málsamfélagi þess máls. Tungumál er hugtak sérstaklega notað um þau mál sem að hafa hljóðkerfi. Fjölmörg tungumál eru til í heiminum í dag, ýmist með eða án ritkerfa. Þar sem að orðið mál hefur margar merkingar í íslensku (t.d. í hugtöku-

FRENCH 9/11PT

Les gestes sont la méthode de communication la plus connue, utilisée par diverses espèces dont l'ensemble des primates. C'est également le cas des abeilles et leurs danses : lorsqu'une abeille exploratrice revient vers sa ruche après avoir trouvé une source de nectar, elle peut effectuer une danse en rond indiquant que cette source se situe à moins de 50 mètres, ou une danse en huit indiquant que cette source est plus lointaine. De plus, la vitesse et la durée de ces danses témoignent de l'abondance du nectar. Figure-Danse en huit de l'abeille (Apis mellifera). Les ondulations symbolisent le fré-

NORWEGIAN 9/11PT

Et språk er et dynamisk sett av synlige, hørbare eller følbare symboler for kommunikasjon og elementer som brukes for å manipulere dem. Språk kan også henvisse til bruken av slike systemer som et generelt fenomen. Eksempler på språk er naturlige språk (menneskelige enkeltspråk, for eksempel norsk), kunstige språk (for eksempel esperanto) og programmeringsspråk (for eksempel Java). Menneskespråk omtales vanligvis som naturlige språk, og vitenskapen om menneskespråk kalles lingvistikk. Den vanligste progresjonen for menneskespråk er at de først snakkes, deretter

SWEDISH 9/11PT

Språk eller tungomål är en del av olika system för kommunikation, som används av människor och som vi börjar tillägna stora bitar av redan under våra första levnadsår. Barn lär sig använda språk lika naturligt, som de lär sig att gå. Språket kommuniceras exempelvis via talat språk, teckenspråk, kognitioner och skrift, som är bärare av språk i en rad olika kommunikationssystem. Begreppet språk har två nära sammanbundna men ändå separata betydelser; dels syftar det på det mänskliga språket som fenomen, dels syftar det på enskilda språk, kommunikationssystem

SPANISH 9/11PT

Un lenguaje (del provenzal lenguatge y del latín lingua) es un sistema de comunicación estructurado para el que existe un contexto de uso y ciertos principios combinatorios formales. Existen contextos tanto naturales como artificiales. Desde un punto de vista más amplio, el lenguaje indica una característica común a los humanos y a otros animales (animales no simbólicos) para expresar sus experiencias y comunicarlas a otros mediante el uso de símbolos, señales y sonidos registrados por los órganos de los sentidos. Los seres humanos desarrollan un lenguaje complejo

CZECH 9/11PT

Po ôsmýkrát sa vo dňoch 25.6. – 1.7. 2012 konal martinský festival divadiel na Slovensku Dotyky a spojenia a opäť bol jeho každodenný program naplnený až do neskorých nočných hodín. Dramaturgia nasledovala minuloročný model, kedy v prvý deň pod názvom Dotyky a spojenia JUNIOR predstavila tvorbu vysokých divadelných škôl a výsledky projektu Platforma 11+. Už sa akosi vžilo možno nie veľmi šťastné triedenie a stavba programu na základe akejsi hierarchie – ranné predstavenia pre deti a mládež, odpoľudňajúci blok činoherných predstavení, resp. predstavení kamenných divadiel. Záver

ITALIAN 9/11PT

Il linguaggio, in linguistica, è il complesso definito di suoni, gesti e movimenti attraverso il quale si attiva un processo di comunicazione. La facoltà di rappresentare mentalmente un significato è presente in molte specie di animali, tra le quali l'essere umano. La capacità di elaborare e produrre un linguaggio verbale, nell'uomo, si è sviluppata a seguito di mutamenti strutturali della cavità orale. In particolare l'arretramento dell'ugola ha reso l'essere umano capace di esprimere una gamma sonora variegata e di controllare l'articolazione dei suoni.

POLISH 9/11PT

Język służy do przedstawiania rzeczywistości dotyczącej przedmiotów, czynności czy abstrakcyjnych pojęć za pomocą znaków. Zbiór znaków w języku jest otwarty. Wynika to z faktu, że znakiem językowym jest każdy tekst, każda sformułowana wypowiedź, posiadająca znaczenie. Jednostka posługująca się językiem może więc za pomocą jego systemu stworzyć nieskończoną liczbę nowych znaków, także takich, z którymi nigdy się wcześniej nie zetknęła. Znaki te niekoniecznie wzbogacają jednak sam system językowy, gdyż użytkownicy nie uczą się na pamięć wszystkich zastraszonych

FINNISH 9/11PT

Kieli on järjestelmä, jossa ihminen ilmaisee ajatuksensa kielellisillä merkeillä, abstraktioilla. Näitä merkkejä nimitetään kielellisiksi ilmauksiksi. Puhutuissa kielissä kuuluvia (auditiivisia) merkkejä tuotetaan puhe-elimillä. Kirjoitetussa kielissä kielelliset ilmaukset on tehty silmin nähtäväksi eli luettaviksi. Viitotuissa kielissä kielelliset ilmaukset ovat visuaalisia, eivätkä auditiivisia. Eri kieliä tutkii kielitiede. Kognitiivista tutkii kieltä hieman erilaisesta näkökulmasta: biolingvistiikka tutkii kieltä ihmisaivojen rakenteita jotka tuottavat kaikki kielet ja niiden samankaltaisen

ALL CAPS

¿Para texto?
A-b H@I

¿PARA TEXTO?
A-B H@I

LIGATURES

Affiliate, físico, fjord, offkey

Affiliate, físico, fjord, offkey

PROPORTIONAL OLDSTYLE FIGURES

0123456789\$€ç£¥ƒ%‰

0123456789\$€ç£¥ƒ%‰

PROPORTIONAL LINING FIGURES (DEFAULT)

0123456789\$€ç£¥ƒ%‰

0123456789\$€ç£¥ƒ%‰

TABULAR OLDSTYLE FIGURES

0123456789\$€ç£¥ƒ

0123456789\$€ç£¥ƒ

TABULAR LINING FIGURES

0123456789\$€ç£¥ƒ

0123456789\$€ç£¥ƒ

NUMERATOR/DENOMINATOR

345/678, 89/120

³⁴⁵/₆₇₈, ⁸⁹/₁₂₀

FRACTIONS

1/2 3/4 1/46 5/7 2/98

½ ¾ ¼₆ ⅕₈

SUPERIOR/INFERIOR

H₂O x b₈ y³ + 5 Index

H₂O x b₈ y³ + 5 Index

ORDINALS

2o1a

2º1ª

HISTORICAL FORMS

That is the question

That if the queſtion

TURKISH/AZERI/CRIMEAN TATAR

Kırtasiye, KIRTASIYE

Kırtasiye, KIRTASIYE

ROMANIAN/MOLDAVIAN

Timiș, MULȚUMESC

Timiș, MULȚUMESC

CATALAN

Il·lusió, CAL·LIGRAFIA

Il·lusió, CALLIGRAFIA

CONTEXTUAL ALTERNATES

J Q i f j

J Q i f j

SUPPORTED LATIN LANGUAGES

Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic (Latin), Asturian, Atayal, Aymara, Bashkir (Latin), Basque, Belarusian (Latin), Bemba, Bikol, Bislama, Bosnian, Breton, Cape Verdean Creole, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chickasaw, Cimbrian, Cofán, Cornish, Corsican, Creek, Crimean Tatar (Latin), Croatian, Czech, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz (Latin), Galician, Ganda, Genoese, German, Gikuyu, Gooniyandi, Greenlandic (Kalaallisut), Guadeloupean Creole, Gwich'in, Haitian Creole, Hän, Hawaiian, Hiligaynon, Hopi, Hotcağ (Latin), Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istro-Romanian, Italian, Jamaican, Javanese (Latin), Jèrriais, , Kala Lagaw Ya, Kapampangan (Latin), Kaqchikel, Karakalpak (Latin), Karelian (Latin), Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Kurdish (Latin), Ladin, Latin, Latino sine Flexione, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai, Makhuwa, Malay, Maltese, Manx, Māori, Marquesan, Megleno-Romanian, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Nagamese Creole, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Oshiwambo, Ossetian (Latin), Palauan, Papiamentu, Piedmontese, Polish, Portuguese, Potawatomi, Q'eqchi', Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami, Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian, Sotho, Spanish, Sranan, Sundanese (Latin), Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen (Latin), Tuvaluan, Tzotzil, Uzbek (Latin), Venetian, Vepsian, Volapük, Vöro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni, ...

EXTENDED TYPOGRAPHIC FEATURES:

All caps, basic ligatures, case-sensitive forms, contextual alternates, discretionary ligatures, denominators & numerators, fractions, alternative fractions, historical forms, 4 sets of figures (oldstyle numerals, lining figures, proportional figures, tabular figures), localised forms, ordinals, ornaments, superiors & inferiors, class kerning, ...

THE DESIGNERS

Louisa Fröhlich is an independent typeface and graphic designer based in Wiesbaden, Germany. She works for and with various clients and design agencies. It is very inspirational for her to have both perspectives: to be both user and designer of typefaces. In this way, the ideas keep coming.

Louisa received her MA in Typeface Design from the University of Reading, UK, where she specialised in Latin and Greek script. She also holds a diploma in Communication Design from the University of Applied Sciences Mainz, Germany.

When Louisa is not designing she likes to learn about other cultures and languages, preferably while travelling and with a nice glass of wine and some exciting local food in front of her.

Louisa published her first typeface, Lisbeth, with TypeTogether in 2017.

CREDITS

Lead design and concept

Louisa Fröhlich

Engineering

Sonja Stange

Quality assurance

Azza Alameddine

Graphic design

Elena Veguillas

Roxane Gataud

Copywriting

Joshua Farmer

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For further information, samples, and ordering, please visit www.type-together.com.

LISBETH

Design: Louisa-Helen Fröhlich
www.type-together.com/lisbeth-font
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TEXT CREDITS

As I walked out one midsummer morning,
by Laurie Lee (London, 1969).
Wilt, by Tom Sharpe (1976).
Foot-path way, by Bradford Torrey (Boston, 1892).
'Rhythm & Reaction' gets under the skin of a British love affair with American jazz, in *Eye Magazine* blog.

ABOUT THIS SPECIMEN

This specimen has been set using Ebony Light and Ebony Bold. If you print this specimen, please be kind to the environment and consider printing only the pages you need.